

AMENDMENT OF SOLICITATION/MODIFICATION OF CONTRACT

		1. CONTRACT ID CODE		PAGE 1 OF 5 PAGES	
2. AMENDMENT/MODIFICATION NO. 001		3. EFFECTIVE DATE March 21, 2006		4. REQUISITION/PURCHASE REQ. NO.	
		5. PROJECT NO. (If applicable)			
6. ISSUED BY ARCHITECT OF THE CAPITOL United States Capitol Washington, D.C. 20515			7. ADDRESS AMENDMENT/MODIFICATION TO Architect of the Capitol Procurement Division Ford House Office Building Attn: Chris Lindsay Room H2-263 Second and "D" Streets, S.W. Washington, DC 20515		
8. NAME AND ADDRESS OF CONTRACTOR (No., Street, County, State and Zip Code)			(X)	9A. AMENDMENT OF SOLICITATION NO. RFP No. 060086	
				9B. DATED (See Item 11) March 6, 2006	
				10A. MODIFICATION OF CONTRACT/ORDER NO.	
CODE		FACILITY CODE		10B. DATED (See Item 13)	
SUBJECT: CONSERVATION AND RESTORATION OF THE BRUMIDI CORRIDOR MURALS IN THE U.S. CAPITOL BUILDING, WASHINGTON, DC					

11. THIS ITEM ONLY APPLIES TO AMENDMENTS OF SOLICITATIONS

<p>The above numbered solicitation is amended as set forth in Item 14. The hour and date specified for receipt of offers ____ is extended, XX_ is not extended.</p> <p>Offers must acknowledge receipt of this amendment prior to the hour and date specified in the solicitation or as amended, by one of the following methods:</p> <p>(a) By completing Items 8 and 15, and return ____ copies of the amendment; (b) By acknowledging receipt of this amendment in Block 12 of Page 1 of the solicitation package, giving amendment number and its date; or (c) By separate letter or telegram which includes a reference to the solicitation and amendment numbers. FAILURE OF YOUR ACKNOWLEDGMENT TO BE RECEIVED AT THE PLACE DESIGNATED FOR THE RECEIPT OF OFFERS PRIOR TO THE HOUR AND DATE SPECIFIED MAY RESULT IN REJECTION OF YOUR OFFER. If by virtue of this amendment you desire to change an offer already submitted, such change may be made by telegram or letter, provided each telegram or letter make reference to the solicitation and this amendment, and is received prior to the opening/receipt hour and date specified.</p>
12. ACCOUNTING AND APPROPRIATION DATA (If required)

13. THIS ITEM APPLIES ONLY TO MODIFICATIONS OF CONTRACTS/ORDERS, IT MODIFIES THE CONTRACT/ORDER NO. AS DESCRIBED IN ITEM 14.

A. THIS CHANGE ORDER IS ISSUED PURSUANT TO: (Specify authority) THE CHANGES SET FORTH IN ITEM 14 ARE MADE IN THE CONTRACT/ORDER NO. IN ITEM 10A.			
B. THE ABOVE NUMBERED CONTRACT/ORDER IS MODIFIED TO REFLECT THE ADMINISTRATIVE CHANGES (such as changes in paying office, appropriation date, etc.) SET FORTH IN ITEM 14, PURSUANT TO THE AUTHORITY OF FAR 43.103(b).			
C. THIS SUPPLEMENTAL AGREEMENT IS ENTERED INTO PURSUANT TO AUTHORITY OF:			
D. OTHER (Specify type of modification and authority)			
E. IMPORTANT: Contractor ____ is not, ____ is required to sign this document and return it to the issuing office.			
14. DESCRIPTION OF AMENDMENT/MODIFICATION 1. SEE CONTINUATION PAGES. Except as provided herein, all terms and conditions of the document referenced in Item 9A or 10A, as heretofore changed, remains unchanged and in full force and effect.			
15A. NAME AND TITLE OF SIGNER (Type or print)		16A. NAME AND TITLE OF CONTRACTING OFFICER (Type or print)	
15B. CONTRACTOR/OFFEROR	15C. DATE SIGNED	16B. UNITED STATES OF AMERICA	16C. DATE SIGNED
_____ (Signature of person authorized to sign)		By _____ (Signature of Contracting Officer)	

A. This Amendment No. 001 is issued to the above referenced Solicitation Number to include a list of attendees who were present at the pre-proposal meeting/site visit conducted on March 14, 2006, provide answers to questions asked as of March 21, 2006, and provide change pages.

Remove Pages

Section C, Pages C1-C9

Guidelines for Conservation Reports
And Photo Documentation Attachment
Pages 1-2

Replace with Pages (Included)

Section C, Pages C1-C10

Guidelines for Conservation Reports
And Photo Documentation Attachment
Pages 1-2

Attachments:

List of Attendees (1 page)
Question and Answers (2 pages)
Change Pages (12 pages)

Distribution:

Contract File
Project Manager - Barbara Wolanin

**Conservation and Restoration of the Brumidi Corridor Murals in the U.S. Capitol
Building, Washington, D.C.
RFP No. 060086**

PRE-PROPOSAL MEETING & SITE VISIT
LIST OF ATTENDEES
MARCH 14, 2006- 9:00 a.m.

LIST OF ATTENDEES

<u>Names</u>	<u>Representing</u>	<u>Telephone & FAX Numbers</u>
Gillian Randell	Evergreen Painting Studios	917-863-3175
Wendy Samet	Thomas Moore Studios	410-462-4447
Tom Moore	Thomas Moore Studios	
Suyeon Kim	Fine Art Conservation Group, LLC	212-242-4124
Helen Im	Fine Art Conservation Group, LLC	646-331-7402
C. Cunningham- Adams	Cunningham-Adams Fine Arts Painting	202-236-1125
Laurie Timm	Cunningham-Adams Fine Arts Painting	443-994-0297
<u>Representing the Architect of the Capitol</u>		
Nichelle Robinson	AOC-Contract Specialist/Procurement Division	202-226-1947
Christian Lindsay	AOC-Contract Specialist/Procurement Division	202-226-0994
Barbara Wolanin	Curator/Office of the Curator	202-228-2700
Ann Kenny	Office of the Curator	202-228-1222

**Conservation and Restoration of the Brumidi Corridor Murals in the U.S. Capitol
Building, Washington, D.C.
RFP No. 060086
Questions and Answers**

1. **Question: “Guidelines for Conservators” Technical Requirement 1 seems to set a life standard for pigment-based inkjet prints, but not for photographic prints. Do you have any life requirement for photographic prints?**

Answer: There are only a limited number of photographic papers available now, and they are of reasonable archival quality, so there did not seem to be a reason to specify a life requirement without mentioning brand names that could quickly change.

2. **Question: “Guidelines for Conservators” Technical Requirement 4 seems to imply that you desire up sampling (8*10*300=7.2M from a 6 MP camera that presumably will have to be cropped to get an 8 x 10 format.) Is that correct? If not, which part of the specification prevails?**

Answer: The “Guidelines” will be changed to “300 dpi as close to 8 x 10 as possible without cropping.” Please see the attached change pages.

3. **Question: “Guidelines for Conservators” Technical Requirements 7 indicates a specific vendor for sleeves for inkjet prints. Can we use equivalent sleeves by other vendors for inkjet prints? Do you require sleeves for photo prints?**

Answer: The “Guidelines” will be changed to say “Photographic or inkjet prints must be inclosed within sleeves, either polypropylene or polyester.” Please see the attached change pages.

4. **Question: There are 4 blank panels that measure 20" x 114" and there are 12 that measure 5", with a total of 111 square feet not mentioned in the work for Phase X. Should this be left for an eventual option?**

Answer: These blank panels were included as part of the replicated area, so the total area of the work did not change. Since there is evidence at least some part of them may be recoverable, the wording has been changed in the revised specs to include the 4 16 inch, 2 13 inch, and 12 5" blank panels.

In addition to the two flower panels inadvertently omitted, the revised specs have added the two panels that turn the corner at the intersection of the corridors. Each phase includes 15 panels of varying sizes in the revised wording, with the large Livingston and Hopkins panels in Phase IX.. The square footage given is a rough approximation

5. **Question: On p. C3, Section C.2.6, number 4, it says laboratory results should be available before conservation work begins. Our historic paint analyst will need more than a month to turn around such results, and because there are only 5 months in which to complete the conservation work, this is a concern.**

Answer: It is important that at least preliminary results be obtained before the work begins, but the final report may follow. The amount of time allowed for the on-site work is being changed in this amendment to December 31, 2006, although it is expected that the work can be accomplished before that. If the option is awarded at the beginning of FY 2006, the work can flow from one phase to the next.

SECTION C

REVISED DESCRIPTION AND STATEMENT OF WORK

C.1 BACKGROUND

C.1.1 THE BRUMIDI CORRIDOR WALL PAINTINGS

The vaulted, ornately decorated corridors on the first floor of the Senate wing in the United States Capitol are called the Brumidi Corridors because, although assistants and other artists are responsible for many of the details, the design of the murals and the major elements are by Constantino Brumidi. Born in Rome in 1805, Brumidi had painted in the Vatican and in the palace and villa of a Roman prince before emigrating to the United States in 1852. After he proved his skill in fresco painting in 1855, he spent much of the next 25 years until his death in 1880 decorating the Capitol.

The Brumidi Corridors are part of the new Senate wing constructed by Thomas U. Walter between 1852 and 1859. Brumidi began making designs for the corridors in 1856. The decorative painting of the walls and ceilings of the main corridors was carried out primarily between 1857 and 1859 by artists of several nationalities. Brumidi added details in the 1860s and painted the frescoed lunettes over the doorways in the 1870s. Blank areas have been filled in at various times during the twentieth century. Most parts of the walls and ceilings have been overpainted one or more times, with the amount of overpaint varying in each location. For more detailed history, see Barbara Wolanin, *Constantino Brumidi: Artist of the Capitol*, Washington, D.C.: Government Printing Office, 1998, on line at www.gpo.gov and descriptions of the conservation in the Brumidi Corridors at www.aoc.gov.

A variety of painting materials and techniques were originally employed in the corridors. The “2002 Preliminary Study” prepared by Page Conservation, Inc. includes medium analysis which has identified a variety of materials and differences from area to area. Brumidi created the portraits and historical or allegorical scenes in the semicircular lunettes over the doorways in the true fresco technique. The wall decorations have been thought to have been painted in lime-wash fresco, although the 2002 study identified the presence of oil binders. The murals may be on a fresco base with details painted in an oil-based medium. See “2002 Preliminary Study” and conservation reports for Phases I through VIII by Cunningham-Adams Fine Arts Painting Conservation. These reports will be made available in the Curator’s Office, Room HT-5 in the U.S. Capitol, Monday through Friday excepting federal holidays, from 9:00 to 4:00 by appointment (202) 228-1222.

Phase IX for Conservation of the Walls in the Brumidi Corridors

C.2 SCOPE OF SERVICES

C.2.1 The Conservator shall provide professional services, materials, and equipment to carry out Phase IX of the conservation of the walls of the West Corridor of the Brumidi Corridors on the first floor of the Senate wing of the United States Capitol.

C.2.2 The area to be conserved is the walls from the baseboard to the cornice level in the section of the West Corridor designated "Room No. 9" in the "2002 Preliminary Study." Phase IX extends from the crossing of the North and West corridors to the doorways to S-129 and S-134, bays 3S1 through the west panel of 12S2 in the floor plan prepared as a part of the "Brumidi Corridors Restoration Plan" prepared by Cunningham-Adams for the Architect of the Capitol dated January 1994. This area of the corridor is approximately **42** feet in length and measures 10 feet from the baseboard to the cornice. **This phase also includes two panels perpendicular to the West Corridor at the intersection with the Inner Corridor (12E1N and 12E1S).**

C.2.3 The estimated area of conservation and replication in Phase IX of the restoration of the walls in the Brumidi Corridors, first floor of the Senate wing, U.S. Capitol is:

Total of panels, trompe-l'oeil frames, and trompe l'oeil panels to be uncovered is approximately 400 square feet.

Total of plain borders to be replicated with shadows **and plain panels to be uncovered or replicated** is approximately 300 square feet.

C.2.4 The 15 panels are measured to the edges of the trompe-l'oeil border, excluding the illusionistic shadows on the surrounding plain border. In these areas, the original murals are to be revealed. The surrounding plain borders range from 3 to 4 ½ inches in width. The perpendicular step-backs are 4 ½ inches and 9 inches deep. The trompe-l'oeil **panels and cartouches** around and over two doorways are included.

NORTH END OF CORRIDOR

3S1E	Panel with egrets is 114 x 19 ½ inches
3S1W	Panel with sand pipers is 114 x 19 ½ inches
3S2E	Panel with Thomson is 114 x 83 ½ inches
3S2W	Door to S-127 (surrounded by trompe-l'oeil paneling)
12N3E	Panel with birds is 114 inches x 19 ½ inches
12N3W	Panel with birds is 114 inches x 19 ½ inches
12N2E	Panel with Sherman is 111 x 79 inches
12N2W	Panel with Jay is 111 x 79 inches
12N1E	Panel with altar and squirrels is 114 x 20 inches
12N1W	Panel with altar is 114 x 20 inches

12E1N Panel with flowers at top is 114 x 20 inches

Hallway

12E1S Panel with flowers at top is 114 x 20 inches

Door to S-128 Cartouche is 15 x 66 inches
2 flanking plain panels are 7 ½ x 114 inches

12S1E Panel with altar is 114 x 19 ½ inches

12S1W Panel with altar is 114 x 19 ½ inches

12S2E Panel with Hopkins is 111 x 100 inches

12S2W Panel with Livingston is 111 x 100 inches

C.2.5 Methods and results are to be consistent and compatible with the work previously carried out in the adjoining North Corridor. Emphasis is to be on maximum recovery and presentation of conserved original surfaces.

C.2.6 Conservation and restoration services shall include:

1. Research existing conservation reports and studies.
2. Photo document murals before, during, and after conservation and restoration.
3. Survey all plaster in the area to be conserved, using non-invasive techniques. Document any areas found to be detached or unstable. Design a consolidation treatment with materials and methods proved effective on plaster of similar age and consistency.
4. Analyze up to 10 samples to fully understand the mural structure and composition and compare results with those in the 2002 study and previous conservation reports. Results of analysis should be available before conservation treatment begins.
5. Conduct sample cleaning tests and prepare samples of colors matched to the original for replicated surfaces.
6. Submit a Project Execution Plan including proposed consolidation, cleaning, and replication methods and samples for approval within two months of award of contract. Make adjustments as needed until the plan is approved by the Curator.
7. Submit a plan for handling any lead contaminated materials and solvents. MSDS sheets for all materials will need to be submitted before the on-site work begins. Adhere to "Guidelines for Conservators" for handling of hazardous waste.

8. Consolidate friable and detached plaster using approved methods for historic plaster.
9. Remove layers of over paint from the decorated panels and surrounding trompe l'oeil borders, **and as much of the illusionistic panels as possible**, without damaging original surfaces. Removal of over paint should be carried out with meticulous attention to detail and attention to the preservation of the original mural. Apply protective non-yellowing and reversible coating over the original paint layers.
10. Fill and in-paint losses using reversible and stable pigments. The level of restoration of the original should match the previously conserved panels.
11. Apply clear, non-yellowing and reversible matte protective coating to the murals.
12. Create exposure windows in the surrounding stone-colored borders and illusionistic shadows. Replicate borders based on information gained through exposure windows. Work includes cleaning surfaces, filling losses in the plaster, priming, sanding, matching colors, applying top coat, and painting illusionistic shadows to match original effect as closely as possible. **Replicate trompe l'oeil panels in areas where overpaint removal was not possible.** Paint system should match that used in the adjoining conserved area.
13. Prepare two original copies of a detailed typewritten or word processed conservation and restoration report, including photo documentation. Submit two hard copies (in current versions of WordPerfect or Word) with photographic prints and slides and an electronic copy on disk. The report must include: treatment summary, including all materials used, with recommendations for future protection and maintenance; description of what has been learned about technique and previous treatments in light of known history; paint analysis and cleaning test results; diagrams and text for each panel or area showing initial condition, areas of detached or friable plaster, areas consolidated, cracks, areas of loss, and areas of inpainting; systematic photographs of overall panels or areas pre-treatment, during testing and cleaning or surface preparation, before inpainting, and after treatment and before and after details of significant problem areas. Supply negatives and high-resolution digital files on disk along with prints and transparencies. Follow "Guidelines for Photographic Documentation for Conservation Reports." Summarize results of color matching for replicated border areas with information about color measurement (spectrophotometer readings) and matches to Munsell numbers and standard paint colors (such as Benjamin Moore) where possible.

C.2.7 All work shall be performed in compliance with American Institute for Conservation of Historic and Artistic Works (AIC) Code of Ethics and Standards of Practice and all applicable

codes.

C.3 CONTRACTOR REQUIREMENTS

C.3.1 STAFFING

C.3.1.1. The designated **Key Person**, who is a Professional Associate or Fellow of the American Institute for Conservation and expert on mural and fresco conservation, shall perform or directly supervise the conservation work on site.

C.3.1.12 . The contractor shall have available an interdisciplinary team with skills in mural painting conservation, historic paint analysis, plaster assessment and consolidation, and decorative painting. All work must be overseen by the Key Person.

C.3.2 LEAD CONTAMINATED MATERIALS

C.3.2.1 The contractor is placed on notice, and by executing, its offer acknowledges, that the works of art to be conserved under this contract may contain lead based paint.

C.3.2.2 The contractor is responsible for full compliance with all applicable laws, regulations and articles of the contract including but not limited to OSHA requirements and the laws of the District of Columbia applicable to any aspect of performance for protection of workers, staff, and the public, for proper methods of monitoring lead levels, and for packaging, storing, and handling of any lead-contaminated materials prior to actual pickup by the Architect.

C.3.4 ACCESS AND SCHEDULING

C.3.4.1 All members of the team working on site will be required to submit to a security check and to wear identification badges at all times.

C.3.4.2 Access to murals may be limited to recesses of the Congress or non-public hours to avoid blocking areas of passage or egress.

C.4 GOVERNMENT-FURNISHED SERVICES

C.4.1 The Architect will provide the Conservator with access to running water and electricity.

C.4.2 The Architect will provide the Conservator with access to the murals via a scaffold or lift if necessary.

C.4.3 The Architect will collect any lead contaminated materials from the Conservator and will assume responsibility and cost for proper handling from the point of collection, and for disposal of those materials.

Option for Phase X of the Conservation of the Walls in the Brumidi Corridors

C.2 SCOPE OF SERVICES

C.2.1 The Conservator shall provide professional services, materials, and equipment to carry out Phase X of the conservation of the walls of the West Corridor of the Brumidi Corridors on the first floor of the Senate wing of the United States Capitol.

C.2.2 The area to be conserved is the walls from the baseboard to the cornice level in the section of the West Corridor designated “Room No. 9” in the “2002 Preliminary Study.” Phase X extends from the east panel of bay **12S3** through 20S1 in the floor plan prepared as a part of the “Brumidi Corridors Restoration Plan” prepared by Cunningham-Adams for the Architect of the Capitol dated January 1994. This area of the corridor is approximately 50 feet in length and measures 10 feet from the baseboard to the cornice. The corridor is interrupted by a staircase.

C.2.3 The estimated area of conservation and replication in Phase X of the restoration of the walls in the Brumidi Corridors, first floor of the Senate wing, U.S. Capitol is:

Total of panels and trompe-l’oeil frame to be uncovered is approximately 400 square feet.

Total of plain borders to be replicated with shadows **and plain panels to be uncovered or replicated** is approximately 500 square feet.

C.2.4 The 15 panels are measured to the edges of the trompe-l’oeil border, excluding the illusionistic shadows on the surrounding plain border. They are approximately from 111 to 114 inches in height and from 21 to 70 inches in width. In these areas, the original murals are to be revealed. The surrounding plain borders range from 3 to 4 ½ inches in width. The perpendicular step-backs are 4 1/2 inches wide. The trompe-l’oeil **cartouches** over 6 doorways **and blank trompe l’oeil panels** are included **for removal of overpaint to the greatest extant possible.**

12S3E Panel with birds is 114 x 17 inches

12S3W Panel with birds is 114 x 17 inches

17N3E Door to S-134 Cartouche is 15 x 57 inches

17N3W Door to S-129 Cartouche is 15 x 57 inches

17N2E Panel with George Washington statue is 114 x 20 inches

17N2W Panel with altar is 114 x 20 inches

17N1E Panel with flowers is 114 x 20 inches

17N1W Panel with flowers is 114 x 20 inches

Door to S-133 Cartouche is 15 x 57 inches
2 flanking blank panels are 114 x 16 inches
4 blank panels pilasters are 114 x 5 inches

Stairway

17S1E Panel with flowers is 114 x 31 inches
17S1W Panel with flowers is 114 x 31 inches

17S2E Panel with altar is 114 x 20 inches
17S2W Panel with altar is 114 x 20 inches

20N2E Panel with Hancock is 111 x 59 inches

Door to S-130 Cartouche is 15 x 57 inches

20N1E Panel with woodpeckers is 114 x 20 inches
20N1W Panel with egrets is 114 x 20 inches

Door to S-131 Cartouche is 15 x 66 inches
2 flanking blank panels are 114 x 16 inches
4 blank panels on pilasters are 114 x 5 inches

Door to S-132 Cartouche is 15 x 66 inches
2 flanking blank panels are 114 x 16 inches
4 blank panels on pilasters are 114 x 5 inches

20S1E Panel with eagles is 111 x 44 inches
20S1W Panel with eagles is 111 x 44 inches

Window **2 flanking blank panels are 114 x 13 inches**

SOUTH END OF CORRIDOR

C.2.5 Methods and results are to be consistent and compatible with the work previously carried out in the West and North Corridors. Emphasis is to be on maximum recovery and presentation of conserved original surfaces.

C.2.6 Conservation and restoration services shall include:

1. Research existing conservation reports and studies.
2. Photo document murals before, during, and after conservation and restoration.
3. Survey all plaster in the area to be conserved, using non-invasive techniques.

Document any areas found to be detached or unstable. Design a consolidation treatment with materials and methods proved effective on plaster of similar age and consistency.

4. Analyze up to 10 samples to fully understand the mural structure and composition and compare results with those in the 2002 study and previous conservation reports. Results of analysis should be available before conservation treatment begins.
5. Conduct sample cleaning tests and prepare samples of colors matched to the original for replicated surfaces.
6. Submit a Project Execution Plan including proposed consolidation, cleaning, and replication methods and samples for approval within two months of award of contract. Make adjustments as needed until the plan is approved by the Curator.
7. Submit a plan for handling any lead contaminated materials and solvents. MSDS sheets for all materials will need to be submitted before the on-site work begins. Adhere to “Guidelines for Conservators” for handling of hazardous waste.
8. Consolidate friable and detached plaster using approved methods for historic plaster.
9. Remove layers of over paint from the decorated panels and surrounding trompe l’oeil **borders, and as much of the trompe l’oeil blank panels as possible**, without damaging original surfaces. Removal of over paint should be carried out with meticulous attention to detail and attention to the preservation of the original mural. Apply protective non-yellowing and reversible coating over the original paint layers.
10. Fill and in-paint losses using reversible and stable pigments. The level of restoration of the original should match the previously conserved panels.
11. Apply clear, non-yellowing and reversible matte protective coating to the murals.
12. Create exposure windows in the surrounding stone-colored borders and illusionistic shadows. Replicate borders based on information gained through exposure windows. Work includes cleaning surfaces, filling losses in the plaster, priming, sanding, matching colors, applying top coat, and painting illusionistic shadows to match original effect as closely as possible. **Replicate trompe l’oeil panels in areas where overpaint removal was not possible.** Paint system should match that used in the adjoining conserved area.
13. Prepare two original copies of a detailed typewritten or word processed conservation and restoration report, including photo documentation. Submit two

hard copies (in current versions of WordPerfect or Word) with photographic prints and slides and an electronic copy on disk. The report must include: treatment summary, including all materials used, with recommendations for future protection and maintenance; description of what has been learned about technique and previous treatments in light of known history; paint analysis and cleaning test results; diagrams and text for each panel or area showing initial condition, areas of detached or friable plaster, areas consolidated, cracks, areas of loss, and areas of inpainting; systematic photographs of overall panels or areas pre-treatment, during testing and cleaning or surface preparation, before inpainting, and after treatment and before and after details of significant problem areas. Supply negatives and high-resolution digital files on disk along with prints and transparencies. Follow "Guidelines for Photographic Documentation for Conservation Reports." Summarize results of color matching for replicated border areas with information about color measurement (spectrophotometer readings) and matches to Munsell numbers and standard paint colors (such as Benjamin Moore) where possible.

C.2.7 All work shall be performed in compliance with American Institute for Conservation of Historic and Artistic Works (AIC) Code of Ethics and Standards of Practice and all applicable codes.

C.3 CONTRACTOR REQUIREMENTS

C.3.1 STAFFING

C. 3.1.1. The designated **Key Person**, who is a Professional Associate or Fellow of the American Institute for Conservation and expert on mural and fresco conservation, shall perform or directly supervise the conservation work on site.

C.3.1.12 . The contractor shall have available an interdisciplinary team with skills in mural painting conservation, historic paint analysis, plaster assessment and consolidation, and decorative painting. All work must be overseen by the Key Person.

C.3.2 LEAD CONTAMINATED MATERIALS

C.3.2.1 The contractor is placed on notice, and by executing, its offer acknowledges, that the works of art to be conserved under this contract may contain lead based paint.

C.3.2.2 The contractor is responsible for full compliance with all applicable laws, regulations and articles of the contract including but not limited to OSHA requirements and the laws of the District of Columbia applicable to any aspect of performance for protection of workers, staff, and the public, for proper methods of monitoring lead levels, and for packaging, storing, and handling of any lead-contaminated materials prior to actual pickup by the Architect.

C.3.4 ACCESS AND SCHEDULING

C.3.4.1 All members of the team working on site will be required to submit to a security check and to wear identification badges at all times.

C.3.4.2 Access to murals may be limited to recesses of the Congress or non-public hours to avoid blocking areas of passage or egress.

C.4 GOVERNMENT-FURNISHED SERVICES

C.4.1 The Architect will provide the Conservator with access to running water and electricity.

C.4.2 The Architect will provide the Conservator with access to the murals via a scaffold or lift if necessary.

C.4.3 The Architect will collect any lead contaminated materials from the Conservator and will assume responsibility and cost for proper handling from the point of collection, and for disposal of those materials.



Guidelines for Conservation Reports and Photo Documentation

At the conclusion of conservation treatment performed under contract with the Architect of the Capitol, conservators must submit two original copies of a detailed typewritten or word-processed conservation and restoration report, including photo documentation.

Content Requirements

1. Treatment summary, including all materials used.
2. Accurate measurement of each area treated in inches and centimeters.
3. Recommendations for future protection and maintenance.
4. Description of what has been learned about technique and previous treatments in light of known history.
5. Sample analysis and cleaning test results.
6. Diagrams and text for each area documenting initial condition, problem areas (such as detached or friable plaster, cracks, and areas of loss) and treatment (such as areas consolidated and areas of inpainting).
7. Systematic photographs of overall areas and significant details pre-treatment, during testing and cleaning or surface preparation, before inpainting or other reintegration, and after treatment.

For color management, an industry standard color scale (Kodak or Macbeth) in excellent condition must be included in at least one reference print made in each given lighting condition. Digital files must remain in the color space in which they were created, and that must be an industry standard, such as Adobe RGB (1998) or sRGB IEC61996-2.1.

Technical Requirements

1. Submit the text report, printed on archival-quality high-rag-content paper, and the accompanying photographic prints in a three-ring binder. Prints 4 x 6 inches in size are acceptable if the points to be documented are clearly visible. Prints must be made with a photographic process or with pigment-based inks on compatible paper in a combination estimated to have a life of 50 to 100 years.
2. Include a digital copy of the text report on a compact disc (CD-R) in an approved electronic format (either Corel WordPerfect, Microsoft Word, or Adobe PDF).

3. Also include CD-R(s) containing a digital image file for each photograph used in the report and any additional useful photo documentation made during the course of the project. This disc with photographic images is required as a separate item, even if the report is submitted as an Adobe PDF file.
4. Supply digital files on CD-R (minimum of 300 dpi at 300 dpi as close to 8 x 10 as possible without cropping [created with a camera of at least 6 megapixel resolution] in TIFF format) along with prints and any negatives and transparencies. Each image must be captioned to identify location and stage of conservation. Include a color scale (Kodak or Macbeth).
5. At a minimum, photographs must be provided as prints plus digital files (as described in item 4, above) on a CD.

If a film camera is used, digital files of the images (300 dpi at 300 dpi as close to 8 x 10 as possible without cropping; TIFF files) should be supplied on a CD.

Black-and-white negatives or color slides or transparencies should be included when preferable for documenting certain conditions or points.
6. Disc media must be archive standard disc, equivalent to Matsui MAM-A Gold Standard CD-Rs (DVDs are not regarded as archival).

Discs must be labeled with either inkjet, adhesive, or silk-screen labels (no annotation with Sharpie or other pen directly on disk).

Sleeves holding CDs for inclusion in the bound report should be made of Tyvek, and the bound disc(s) should be protected from scratches, punctures, or other damage from other objects in the report.
7. Photographic or inkjet prints must be enclosed within sleeves, either polypropylene or polyester.

Note: All photographic documentation taken for the project will be considered work for hire and the property of the Architect of the Capitol. The conservator may retain copies for company archives and for use in professional resumes, but not for promotional purposes. Approval must be obtained from the Architect of the Capitol for presentations and publications about the conservation project. Permission is not given for the taking of photographs other than those required for this contract in non-public areas or under the special access needed to perform the work.

Curator's Office, March 2006